



THE TRACKER



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Nation's Capital Welcomes O.H.S.

9th Annual Convention Set For June 30 - July 3

The setting for the ninth annual national convention of the Organ Historical Society—in and around the Capital City of Washington, D.C.—is an area steeped in history, and there is promise of many fine and unusual treats during the three days (plus an optional fourth day) beginning June 30, 1964.

Headquarters will be located at Truro Episcopal Church in Fairfax, Virginia. George Washington was at one time a vestryman of Truro Parish; however not at this church but at Pohick, a short distance from here. His and Martha's wills are on display in Fairfax Court House, across the street from Truro Church.

The convention committee includes the following:

Cleaveland Fisher, chairman, organist and choir-master at Truro;

Rev. Leonard Ellinwood, musicologist at the Library of Congress and assistant priest at Washington Cathedral, has several well-known musicological books to his credit and figured greatly in the preparation of the HYMNAL 1940 COMPANION, is a member of the faculty of the College of Church Musicians at the Cathedral.

Ira B. (Ben) Faidley, Jr., organist at Immanuel Presbyterian Church, McClean, Virginia;

Edgar B. (Pat) Heflin, Jr., organist and choirmaster at St. Paul's Episcopal Church, Bailey's Cross Roads, Virginia;

Rev. Emil C. Wilkinson, associate priest at St. Mary's Roman Catholic Church, Washington;

Cynthia Adams (Mrs. Roland A.) Hoover, Associate Curator of Musical Instruments, Division of Cultural History, Smithsonian Institution.

The committee has established the following registration fees:

Member — \$15 (\$5 per day pro rated)

Non-member — \$18 (\$6 per day pro rated)

Member and spouse — \$20 (\$7 per day pro rated)

Motel accommodations abound in Fairfax, and those who would like to make reservations or register in advance may do so by writing: Ira B. Faidley, Jr., Box 133, McLean, Va., or telephone (703) 356-3356.

Edgar A. Boadway, Jr., will be master of displays. Members who have things of interest to exhibit should contact him at Box 4, Methuen, Mass. The displays will be arranged at Truro on

Obituary

Frederick R. Webber

The Organ Historical Society suffered a great loss on December 27, 1963, when Frederick R. Webber died suddenly at his home in Mt. Vernon, New York.

Mr. Webber's interest in organs was aroused with his visit to the St. Louis Exposition in 1903. Since that time he visited countless churches collecting data on organs. His vast knowledge and catalogue of organ historical information far out-shadowed all others.

We shall miss his irreplaceable wealth of knowledge, his profound wisdom, and his ready sense of humor. He was a man of wide interest, an author of many books and articles, not only on organs but an art, architecture and church liturgy. He was an ordained minister of the Lutheran faith.

Mr. Webber was one of the founders of the O.H.S., and has been one of its two honorary members through the years. (The other is Dr. Albert Schweitzer.)

In a letter addressed to his widow, President Donald R.M. Patterson expressed the sincere sympathy of all O.H.S. members and extolled Mr. Webber for his never-failing assistance to the Society and its work.

We can best honor his memory by continuing this work with two of his finest characteristics—true selfless zeal, and as a gentleman.

Monday, June 29, and the registration desk will be open on that day, manned by Treasurer David Ashley Cotton,

On Tuesday morning registration and exhibits at Truro will open at 9 o'clock. The convention will officially begin at 10 with the annual business meeting.

The afternoon will be spent at the Cathedral of St. Peter and Paul (Washington Cathedral). There will be a recital on the 1938 Ernest M. Skinner organ with its new 1963 divisions, played by Dr. Paul Callaway, cathedral organist and master of the choristers. A tour of the close will include seeing the organs there. We will go up into the Gloria in Excelsis center tower to see the clavier of the new carillon. This, the highest spot in Washington, affords a breath-taking view of

(Please turn to page 11)

A History of the Johnson Family and Firm

A Thesis by Kenneth F. Simmons

N. B. —This is the fifth and final installment of the paper written in 1948 slightly edited by the author.

The following is a copy of a specification list which Johnson and Son had printed and which was sent to potential buyers as adequate for their church needs.

No. 24 SPECIFICATION OF AN ORGAN

To have three manuals and pedale

Compass of Manuals: - CC to c4 61 keys

Compass of Pedale: - CCC to F 30 keys

No.	Pitch		Material	No. of Pipes
GREAT ORGAN				
1.	16'	Double Open Diapason.....	metal	61
2.	8'	Open Diapason.....	metal	61
3.	8'	Spitz Flote.....	metal	61
4.	8'	Viola da Gamba.....	metal	61
5.	8'	Doppel Flote.....	metal	61
6.	4'	Octave.....	metal	61
7.	4'	Flauto Traverso.....	wood	61
8.	2 2/3'	Twelfth.....	metal	61
9.	2'	Super Octave.....	metal	61
10.	IV	Mixture.....	metal	244
11.	8'	Trumpet.....	metal	<u>61</u>
Number of pipes in Great Organ				854
SWELL ORGAN				
12.	16'	Bourdon.....	wood	61
13.	16'	Bourdon Bass.....	wood	61
14.	8'	Open Diapason.....	metal	61
15.	8'	Salicional (7 from no. 19).....	metal	61
16.	8'	Aeoline.....	metal	61
17.	8'	Voix Celeste (12 from no. 16).....	metal	61
18.	8'	Stopped Diapason.....	wood	61
19.	8'	Quintadena.....	metal	61
20.	4'	Violin.....	metal	61
21.	4'	Flute Harmonique.....	metal	61
22.	2'	Flautino.....	metal	61
23.	III	Dolce Cornet.....	metal	183
24.	8'	Cornopean.....	metal	61
25.	8'	Oboe and Bassoon.....	metal	<u>61</u>
Number of pipes in Swell Organ				915
CHOIR ORGAN				
26.	8'	Geigen Principal.....	metal	61
27.	8'	Viola.....	metal	61
28.	8'	Dulciana.....	metal	61
29.	8'	Melodia.....	metal	61
30.	4'	Fugara.....	metal	61
31.	4'	Flute d'Amour.....	wood and metal	61
32.	2'	Piccolo.....	metal	61
33.	8'	Clarinet and Fagotto.....	metal	<u>61</u>
Number of pipes in Choir Organ				488
PEDAL ORGAN				
34.	16'	Open Diapason.....	wood	30
35.	16'	Violone.....	wood	30
36.	16'	Bourdon.....	wood	30
37.	8'	Violoncello.....	metal	30
38.	8'	Flote.....	wood	<u>30</u>
Number of pipes in Pedal Organ				150
Total Number of pipes				2,407

COUPLERS AND OTHER MECHANICAL STOPS

39. Swell to Great
40. Swell to Choir
41. Choir to Great
42. Great Organ Separation
43. Choir to Pedale
44. Great to Pedale
45. Swell to Pedale
46. Blower's Signal
47. Pedale Check
48. Tremolo (to Swell organ)

PEDAL MOVEMENTS

49. Forte combination, Great organ
50. Mezzo combination, Great organ (Double acting)
51. Piano combination, Great organ (Double acting)
52. Forte combination, Swell organ
53. Mezzo combination, Swell organ (Double acting)
54. Piano combination, Swell organ (Double acting)
55. Forte combination, Pedal organ
56. Piano combination, PedalRe organ (Double acting)
57. Reversible Movement, to operate Great to Pedale coupler
58. Balanced Swell Pedal

Other features included the following:

"Improved wind indicator.

"Pneumatic action to be applied to the Great Manual. Note: - the Full Organ is controlled by the pneumatic action and the Swell and Choir manuals are also brought under its control independently, by the aid of their respective couplers and the Great Organ Separation.

"Dimensions of organ: 26 feet wide, 12 feet deep, and 24 to 30 feet high. These figures can be modified to meet the requirements of the organ space.

"The bellows will have 'horizontal feeders' (which have double the capacity of hinged feeders of the same dimensions) insuring ample wind supply, free from jarring or unsteadiness.

"We will furnish a special design for this organ as soon as practicable after receiving the order. The design is to be in keeping with the architectural features of the church, and to be subject to the approval of the purchasers.

"In our judgement, the above scheme embodies the best combination of stops for the price given; but we are willing to consider and incorporate any reasonable changes that may be suggested.

"The characteristic quality of tone each of the above-named stops is fully described in the 'List of Organ Stops' which we send with this specification.

"We warrant our instruments for three years, against any and all defects resulting from the use of unsuitable materials, or from inferior workmanship.

"A seat will be furnished with this organ.

Johnson & Son, Westfield, Mass."

One may note from this the special details of construction and also

the policies of the Johnson Company, which include a three year guarantee.

It was at this time that the third manual was renamed the Choir.

Opus 733 for Smith College Hall, Northhampton, Mass., which was installed in 1890, shows the new influences which were adapted to Johnson and Son organs, as will be noted here.

Opus 738 - JOHNSON AND SON - 1890
Smith College Hall, Northhampton, Mass.

SWELL	16'	Bourdon Bass	61
	16'	Bourdon Treble	
	8'	Principal	61
	8'	Viola	61
	8'	Aeoline	61
	8'	Stopped Diapason	61
	4'	Violina	61
	4'	Philomel Flute	61
	2 2/3'	Nasard	61
	2'	Flautino	61
	III	Dolce Cornet	183
	16'	Contra Fagotto	49
	8'	Cornocean	61
	8'	Oboe	61
	8'	Bassoon	
		Tremolo - pushknobs	
PEDAL	32	Untersatz	42
	16'	Grand Principal	30
	16'	Contra Bass	42
	16'	Bourdon (borrow from Untersatz)	
	8'	Violoncello (borrow from Contra Bass)	
GREAT	16'	Contra Viola	61 pipes
	8'	Open Diapason	61 pipes
	8'	Gamba	61 pipes
	8'	Spitz Floete	61 pipes
	8'	Doppel Floete	61 pipes
	4'	Octave	61 pipes
	4'	Leiblich Floete	61 pipes
	2 2/3'	Twelfth	61 pipes
	2'	Super Octave	61 pipes
	III	Mixture	183 pipes
	8'	Trumpet	61 pipes
CHOIR	16'	Contra Aeoline	61 pipes
	16'	Still Gedackt Bass	
	8'	Geigen Principala	61 pipes
	8'	Dolce	61 pipes
	8'	Claribel Flute	61 pipes
	4'	Fugara	61 pipes
	4'	Flute d' Amour	61 pipes
	2'	Flagolet	61 pipes
	8'	Clarinet & Fagotto	61 pipes
		Tremolo - pushknobs	

PEDAL MOVEMENTS – 1. Forte, Great & Pedal; 2. Mezzo forte, Great & Pedal; 3. Mezzo Piano, Great & Pedal; 4. Piano, Great & Pedal; 5. Forte, Swell; 6. Mezzo, Swell; 7. Piano, Swell; 8. Piano, Pedal; 9. Great to Pedal reversible; 10. Swell, Octave coupler; 11. Great Organ Separation; 12. Balanced Swell Pedal.

There was pneumatic action to the Great Manual and its couplers, and to the lowest octave of the Swell manual.

Dimensions of this organ were: 28' high, 24' wide, 12' deep.

The manual compass was CC to c4, 61 keys and the pedal, CCC to F, 30 keys.

M. Guilmant was quoted as having declared this instrument to be "the finest organ he had played in America."

Note that the Choir has a 16 ft. rank. The Pedal organ has borrowed ranks. Number 10 in the Pedal movements was a Swell to Great Octave coupler. Number 11 is a strange place for the Great Organ separation. The "pushknobs" which operated the tremolos were similar to the pneumatic pistons between the manuals.

The movement towards tubular pneumatic and electro-pneumatic action was gaining momentum. It no longer was a thing which could be overlooked.

Johnson and Son expanded their tracker-pneumatic action, but refused to make the complete change to either of the actions. They apparently were of the opinion that the reliability of their action should not be jeopardized by the use of the new action. This tracker-pneumatic action which Johnson used was advertised as "perfectly easy, prompt and reliable at all times." The company, under the management of William H. Johnson, also used the term "Unequalled in tone and durability" as a refuge in the pressure of change in the organ industry.

The trend toward the expanding of the action of other organ firms forced Johnson and Son to expand the tracker-pneumatic. Pistons between keyboards were being stressed in the organ industry; so Johnson add more piston controls.

In Opus 790 Johnson & Son, besides the additional mechanical expansions of 1890, also used a second swell box and enclosed the entire Choir organ plus part of the Great. The specifications of this organ are as follows:

OPUS 790 - JOHNSON & SON - 1893
Third Presbyterian Church, Rochester, N.Y.

SWELL	GREAT
16' Bourdon	16' Double Open Diapason
16' Bourdon Bass	8' Open Diapason
8' Open Diapason	8' Spitz Flote
8' Salicional	8' Viola da Gamba
(7 from S. Dia.)	8' Dolce
8' Aeoline	8' Doppel Flote
8' Voix Celeste	4' Octave
(12 fr. Aeo.)	4' Flauto Traverso
8' Stopped Diapason	2 2/3' Twelfth
8' Quintadena	2' Super Octave
4' Flute Harmonique	IV Mixture
4' Violin	8' Trumpet
4' Gemshorn	4' Clarion
2' Flautino	
III Dolce Cornet	CHOIR
16' Contra Fagotto	8' Geigen Principal
8' Cornocean	8' Dulciana
8' Oboe and Bassoon	8' Melodia
8' Vox Humana	4' Fugara
Tremolo	4' Flute d'Amour
	2' Piccolo
PEDAL	8' Clarinet
32' Quintaton	Tremolo
16' Open Diapason	Blower's Signal
16' Dulciana	
16' Bourdon	

8' Violoncello	COUPLERS
8' Flote	Swell to Choir
16' Trombone	Swell to Pedale
Pedale Check	Great to Pedale
	Choir to Pedale

COUPLERS and other mechanical stops (pneumatic pushknobs between manual): Swell to Great, unisons; Swell to Great, octaves; Choir to Great; Great Organ Separation.

PEDAL MOVEMENTS: 1. Forte, Great; 2. Mezzo, Great (double acting); 3. Piano, Great (double acting); 4. Forte, Swell; 5. Mezzo, Swell (double acting); 6. Mezzo Piano, Swell, (double acting); 7. Piano, Swell (double acting); 8. Forte, Choir; 9. Forte, Pedal; 10. Piano, Pedal (double acting); 11. Great to Pedale reversible; 12. Balanced Swell Pedal; 13. Balanced Choir & Great pedal.

"The wind Indicator is placed over the manuals, in sight of the player.

"All manual stops are complete: - 61 pipes each, save Mixture and Dolce Cornet, which have 244 and 183 pipes respectively.

"All Pedale stops are complete: - 30 pipes each.

"All the Choir Organ stops, and five Great Organ stops (Twelfth, Super Octave, Mixture, Trumpet and Clarion) are enclosed in a separate Swell Box, making two independent Swell Boxes, and rendering the organ remarkably effective.

"The organ is supplied with improved tracker-pneumatic action which is applied independently to the Great Manual; and by use of the pneumatic couplers and Great Organ separation, it may be applied instantly to the Swell manual and Choir manual separately, or to Full Organ. This, with the improved 'relief pallets', with which the Swell, Choir, and Pedal organ wind chests are supplied makes the action perfectly easy, prompt, and reliable at all times.

"Dimensions should be: - 30 ft. high, 30 ft. wide, 14 ft deep."

The efforts of the Johnson Company were, unfortunately, in vain against the rising modern actions. From the year 1893 until 1898 there was a rapid decrease in the number of three manual organs built. Gradually, each year there were fewer organs sold by the Johnsons.

Whether William H. Johnson decided he could not make the change to the newer action or whether he decided that its unreliability was too great and would not change is unknown. However, in 1898, while the Johnson name was still unchallenged in the organ field in honor, tone and reputation, he built Opus 860 which was a large three manual organ installed in St. Paul's Church (German Lutheran) in Chicago, Illinois.

With this last big finale William H. Johnson closed the doors of Johnson & Son forever. At the same time he rang down the curtain on a period of American organ building where great advances and achievements had been attained.

CONCLUSION

The advance of mechanical action primarily through the used of electricity in organs led to the formation of a theory which, at the time, seemed logical, but which has proved in error. The idea was that since the amount of air pressure

could be increased to relatively large amounts, that the large number of ranks of pipes was no longer necessary to give power to an organ. The new action permitted them to have Octave couplers, both sixteen and four, on all manuals, and it was reasoned that the mutations were un-necessary to give full organ tone. Organs, therefore lost the chorus of tone color which had been so important.

The organs became practically nothing except the eight and four foot pitch stops with a lot of power. The string tone was made particularly keen and piercing.

Since it was no longer necessary to have so many foundation ranks, the builders concentrated on the imitation type of tone and great discoveries were made. These reached their height of perfection with Ernest M. Skinner.

The reeds were now so constructed that they were easier to handle due to the increased wind pressure. This was a perfection of Skinner.

The unfortunate turn was the complete disregard for the chorus side of tonal design.

By 1920 most new organs were devoid of mutations and were filled with powerful foundation rank and orchestral imitations. This was carried to its greatest extreme in the theater organ which also included "weepy tremolos".

Unfortunately, extensive use of the theater organ in this country tended to give the laymen a complete misconception of what the best organ tone is.

About 1936 it became apparent to many that something was missing from the modern organ. It was found that the electric action with its unification did not adequately replace the basic need of chorus tone. This need has led the modern builders to return to the former practice of using a separate rank of pipes for each pitch in a family of tone. For example, the Diapason chorus is now composed of a number of ranks speaking with at least one rank for each pitch from 16 ft. through the mixtures.

In order to recapture the chorus style of design the modern builders have tried to copy some of the European organs of two hundred years ago. In making the move at imitation the builders tended to discard the tonal advancements made in this century in individual ranks of pipes. The better organs which are being built today are the result of the work of men who have used the basic chorus ensembles in design and, at the same time, have included the fine orchestral solo stops and other tonal as well as mechanical improvements of the modern organ. These organs may truly be called American organs.

Unfortunately, some builders have missed the perfection of an overall blend in tone, Where the early 29th Century builders did not include any upper work, some of today's builders have gone to an extreme of making the upper work overpowering and actually in some cases, they have made them shrill and piercing.

These builders have been able to describe what they are striving for on paper only. A good example may be seen in THE CONTEMPORARY AMERICAN ORGAN in an article reprinted from THE DIAPASON by G. Donald Harrison. Unfortunately,

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LET'S TALK TAPE

BY F. ROBERT ROCHE

O.H.S. Recordings Supervisor

For the past three years it has been my pleasure to oversee the recording of numerous historic organs for the Society, principally at National Conventions. The release of souvenir convention record albums has been met with overwhelming enthusiasm by members and non-members everywhere. In this issue of THE TRACKER, I wish to announce several important features of our Audio-visual Education program.

First, the superb 1961 Boston convention album, which was sold out so quickly and had to go into a second pressing, is again out of print. No further pressing of this album will be made as our funds must now be directed toward the production of the 1964 Washington Convention Album. The 1962 Skaneateles album is in very short supply. Only about thirty copies remain at this writing. Members who have not procured this album are urged to do so at once. The current (1963 Portland convention) album is in great demand, but our supply is still ample. Tape editions of these albums are no longer available. Instead, by popular demand, stereo-tapes of complete recitals will be made available to members.

This brings us to the exciting news of the Archives Tape Series. Complete recitals will be issued in 4-track stereo. These copies of the Society's Archive mastertapes will be available to members only. We hope to announce a new program with each edition of THE TRACKER. At present the following four recitals are immediately available:

George Faxon at Worcester (#BOS-01), recorded in 1961 at the Boston Convention on the 4 manual E. & G. G. Hook of 1894 in Mechanics Hall, Worcester, Mass., 4-track 7-inch reel - \$9.95. Program includes Hallelujah Chorus (Handel), Adagio & Rondo (Rink), Toccata in F (Bach), Fantasia in

(continued from page 4)

the actual results have not been as fine as they appear on paper in most cases.

The builders of today should look more closely at the fine examples of organ building which are all around them in the Johnson organs. These should be studied from the tonal design to see how the upper work was used in order that there might be blend in the entire organ and not the over-powering mutations which dominate the organs of this most recent period. Examination of a Johnson organ of any period would provide the perfection in voicing and tonal design which the "Baroquists" are seeking.

With this beautiful foundation of Johnson, plus the best work taken from the early 20th Century we would have an organ of which all could be proud.

This overlooked heritage given us by Johnson and Son should be investigated and credit given where credit is due.

BIBLIOGRAPHY

Ayars, Christine M., CONTRIBUTIONS TO THE ART OF MUSIC IN AMERICA BY THE MUSIC

(Please turn to page 11)

E minor—"The Storm" (Lemmons), Allegretto in E flat minor (Parker), Chorale Prelude "O Sadness, O Heart-sorrow" (Brahms), Study in B minor (Schumann), Fantasia: Introduction & Allegro "Ad Nos" (Liszt), Fantasia on "God Save the King" (Rinck). (Time: 59½ minutes.)

Donald Paterson at Jamaica Plain (#BOS-02), recorded in 1981 at the First Unitarian Church, Jamaica Plain, Mass., on the 3 manual E. & G. G. Hook of 1854, 4-track 7" reel - \$7.95. Program includes Grand Jeu (duMège), Chorale Preludes: Kyrie, Gott, Heiliger Geist, and O Mensch, bewein' dein' Sunde gross (Bach), Variations: Unter der Linden grüne (Sweelinck), Chorale Preludes: Es ist eni Ros' entsprungen, Mein Jesu, der du mich, and O welt, ich muss dich lassen (Brahms). (Time: 44 minutes.)

Bernard LeGace Recital (#POR-01), recorded July 10, 1963, at the Portland convention on the E. & G. G. Hook organ of 1863 at Elm Street Congregational Church in Bucksport, Maine, 4-track 7" reel - \$9.95. Program includes Missa della Madonna (Frescobaldi), Partita "Was Gott tut, das ist wohigetan" (Pachelbel), Pastorale Opus 19 (Franck), Chorale Preludes Opus 122, Nos. 4, 6, and 7 (Brahms), Prelude & Fugue in E flat (Daveluy). (Time: 58 minutes.)

Chorus, Strings & Organ (#POR-02), recorded July 11, 1963, at United Baptist Church, Biddeford, Maine, the Stewart Schuster Chorale with string orchestra and the 1840 Appleton organ played by Donald Paterson, 4-track 7" reel - \$9.95. Program includes Torelli Concerto (Walther), "Jesus is my Lasting Joy" (Buxtehude), Chorale prelude: Wie schon leuchtet der Morrganstern (Pachelbel), Choral Prelude & Fugue: O Traurigkeit (Brahms) Cantata: Jesu, Joy and Treasure (Buxtehude), Introduction & Toccata in G major (Walond). (Time: 46 minutes.)

Two-track stereo copies are available on special order at 50% extra for the additional tape required. Members should order tapes by title and number. Send orders with checks made payable to the Organ Historical Society to the treasurer, David Ashly Cotton.

The Audio-visual Education committee's interesting sound-slide program, "A History of Organ-building in America 1700-1900" is being shown throughout the country with most successful results. Showings completed include: National O.H.S. Convention (premiere), Portland, Maine; Brockton Chapter A.G.O., Brockton, Mass.; St. Joseph Valley Chapter A.G.O., South Bend, Indiana; Kenosha Chapter A.G.O., Kenosha, Wisconsin; Loraine County Chapter A.G.O., Wellington, Ohio; Boston A.G.O., Mid-Winter Conclave, New England Conservatory; St. Wilfrid Club, New York, N.Y.; other dates pending.

Groups interested in making arrangements for a showing of this 62-minute survey should contact the Recordings Supervisor. Organs from one to four manuals by Erben, Hook, Simmons, Roosevelt, Hutchings, Appleton and many others are included in the demonstration. Four-eight organs are seen and eighteen are heard via taped-sound track. Dialogue is narrated by Anthony Sargent of CBS News, Washington.

The 1903 Kimball Organ in St. mark's Cathedral, Seattle

BY MICHAEL ANTHONY LORIS

By Easter, 1965, a new four-manual Flentrop organ will be installed in St. Mark's Cathedral (Episcopal) Seattle, Washington. The new instrument will replace a three-manual tubular-pneumatic Kimball which was built in 1903. The old organ, whose action leaves much to be desired—the console is well over forty feet from the main body of pipework—has many fine points, and it is unfortunate that after sixty years of service this interesting organ will be broken up and rebuilt with electric action in a much smaller church.

St. Mark's is a huge building in what could best be described as "confused Gothic" style. The nave is roughly one hundred-fifty feet square and eighty feet high. The acoustics are excellent, reverberation in the empty building being nearly four seconds.

The present organ is located in a large, open chamber, directly above the sacristy in the northeast corner of the building. Originally built for the first cathedral, the organ was later moved to the second building, and finally, in 1931, installed in the present cathedral.

The console is a masterpiece of flowery design, and should be preserved if possible. Drawknobs are terraced, and are turned ebony; choir and pedal stops, as well as tremolos and couplers, are of lighter hardwood. There are eight general combination pistons, adjustable at the console. Pistons one, two, and three affect Swell and Pedal; four, five and six, Great and Pedal; seven and eight, Choir and Pedal. All are centered above their respective manuals. Besides these there are six reversible pistons affecting the intermanual couplers, and a "Great Separation" (i.e., Unison Off) piston. Pedal moments consist of Great to Pedal reversible (duplicate), Choir-Great expression pedal, Swell pedal, and Register Crescendo pedal.

Pipe wind is on low pressure—not over three and one-half inches—and therefore tone is generally unforced and clear, if not brilliant. All stops are straight; there is no borrowing or extension in the organ. All three 16' pedal flues are wood, and the Trombone is interesting in that it has wooden shallots. The great Double Open Diapason is open metal to low C, and except for a general falling off of power and brightness in the treble, the Great diapason chorus is quite good. The Great flutes and Gamba are enclosed with the Choir, and the Rohr Flute, the softest stop in the Great, is probably the most beautiful chimney flute I have ever heard. The Orchestral Trumpet, a very bright, almost brassy reed, is an excellent example of low-pressure reed voicing, and may have been added in 1931.

This is little to note of either choir or swell stops, except that the Contra Gamba is open to CCC, and the Unda Maris is full-compass. The Aeoline is currently tuned as a celeste to the Salicional.

In addition to a very slow action and a wide selection of assorted ciphers, the organ boasts several stops which do not work at all. Hence, the cathedral's organist and choirmaster, Peter Hallock, is more than justified in doing all choral work unaccompanied. While the pneumatic action is an abomination, it is a shame that this otherwise fine instrument is being discarded. It is a beautiful example of early Twentieth-century organ building.

The organ consists of 33 speaking stops, as many ranks, and 1,858 pipes. Compass is 61/30. The specification:

PEDAL	GREAT
16' Open Diapason	16' Dble Open Diapason
16' Violone	8' Open Diapason
16' Bourdon	8' Doppel Flute
8' Violoncello	8' Rohr Flute
16' Trombone	8' Gemshorn
	8' Viol de Gamba

CHOIR	4' Principal
16' Contra Gamba	2 2/3' Twelfth
8' Geigen Principal	2' Fifteenth
8' Melodia	8' Orchestral Trumpet
8' Dulciana	

8' Unda Maris	SWELL
4' Flute d'Amour	16' Bourdon Bass
2' Piccolo	16' Bourdon Treble
8' Clarinet	8' Violin Diapason
Tremolo	8' Stop'd Diapason
	8' Quintadena
COUPLERS	8' Salicional
Great to Pedal	8' Aeoline
Swell to Pedal	4' Flute Harmonic
Choir to Pedal	8' Cornopean
Swell to Great	8' Oboe & Bassoon
Swell to Choir	8' Vox Humana
Choir to Great	Vox Humna Tremolo
Swell to Great 4'	Swell Tremolo
Choir to Great 4'	
Great 4'	
Swell 16'	
Swell 4'	
Choir 16'	
Choir 4'	

O.H.S. MATERIALS

In accordance with the president's directive, made in an effort to centralize the distribution of materials published, printed, mimeographed, or otherwise produced in large quantities officially by O.H.S., requests for materials should be made from henceforth as follows:

(1) FROM THE PUBLISHER – brochures, post convention program booklets, dues notices, membership application blanks, official stationary, and other items as they become available;

(2) FROM THE CORRESPONDING SECRETARY – back issues of THE TRACKER;

(3) FROM THE RECORDINGS SUPERVISOR – record brochures, flyers, record or tape order blanks and other items pertaining to audio-visual projects.

The first two addresses may be noted in organization outline on page 12. Mr. Roche's address is 60 Park Street, Taunton, Mass.

The Moline Tracker in Sioux City, Iowa

BY ELIZABETH TOWNE

MISSING PHOTOGRAPH

MISSING PHOTOGRAPH

A small tracker organ stands in the Mayflower Congregational Church of Sioux City, Iowa. I heard about it from some friends who in turn heard of it from friends. Knowing of my interest in such things, they quickly reported its existence to me.

A newspaper article from a Sioux City paper indicates that the instrument was supplied by the Moline Organ Company. The article was based on a paper read before the Men's Club of St. Thomas' Episcopal Church on February 13, 1908. It is entitled, "History of St. Thomas' Episcopal Church" and was written by William D. Irvine, an early member of St. Thomas' Church. The article was supplied by his daughter, Leah Irvine. The following is excerpted from that article:

"Mr. Ramsey was here a little more than a year and was followed by the scholarly, good old Father Richmond.... During his rectorship, numerous improvements were made. Very soon after he came, it was again proposed to build a rectory at a cost not to exceed \$2,500. This time there seemed to be no diversity of opinion regarding its location and accordingly it was built on the north end of the Church lots, facing on Nebraska Street.

"The church building was again enlarged at a cost of \$1,500, very much improving its appearance. As soon as you entered it you felt you were in a church and nothing else. Immediately after this improvement was finished, steps were taken to raise a fund to purchase a pipe organ. A contract was made with the Moline Organ Company, and an organ was installed at a cost of \$1,500. It is still doing duty in the present church, some alterations having been made at the time of its removal....

"Mr. Richmond sent in his resignation after six years of service, and soon thereafter a call was sent to the Rev. George H. Cornell, who began his labors December 1, 1888...."

The pastorate of Father Richmond extended from 1882 to 1888. From this article we can conclude that the organ must have been purchased during this period. This same instrument was still in use in 1908, at the time Mr. Irvine's paper was

written. St. Thomas' Church erected a new building in 1891. The removal of the organ to the new building at that time is undoubtedly the removal referred to in the paper. No records have been revealed the alterations which were made at the time.

The Mayflower Church history reveals that Mayflower purchased a tracker pipe organ in 1909. From correspondence between the Rev. E.C. Wolcott and the Burlington Pipe Organ Company of Burlington, Iowa, we can conclude that the pipe organ referred to above is the one acquired by Mayflower. A letter dated February 13, 1909, indicated the transaction in progress.

"Your very kind letter was received, and we wish to thank you very much for the same. We hope that you will be able to make satisfactory arrangements with St. Thomas' Church. We will put the organ in first-class condition for you."

The Mayflower Church contracted with the Burlington Organ Company for the organ "put in first-class condition for \$1,000." In 1924 Mayflower Church built its present structure, and again the organ was moved to a new home.

The organ, while at St. Thomas', was hand pumped. An elderly member mentioned the difficulties they had finding someone to pump the organ. At the time the Mayflower Church purchased the organ, an Orgoblo was installed to provide wind.

The organ stands in the center of the chancel behind a case formed from the lower pipes of the Great Open Diapason. The pipework of the instrument is somewhat crammed together into a fairly small area, making parts of it difficult to get at.

The action is quite heavy, even for a tracker organ, With the manuals coupled, the Great is extremely stiff, making anything faster than largo difficult to play.

Since he is sympathetic towards the organ and somewhat more familiar with it than my brief encounter would allow, I will quote some of the description of the stops from a letter written

to me by Vernon G. White former organist of the church:

“... The Swell Leiblich is very hooty (shades of Hope-Jones!) and not too useful outside of full organ, even though I have used it with the four-foot flute to carry a Bach melody. The Open Diapason must be of small scale because it is quite rich in harmonics, and it very nearly approaches a string tone. It is too heavy to play with the Salicional because it swallows the latter up.... The Stopped Diapason isn't a bad flute tone, but, I'm afraid it is somewhat colorless.... The Great Diapason is a functional display, and when the church was redecorated they painted the pipes, lips and all. The regulation is poor, probably because some of the flues have paint in them. The Diapason isn't one of the very old or very new bright Diapasons, it isn't tubby, yet it sounds a bit stuffy. ... I am blessed, though with a bright 4' Principal, and with the 15th you get a right fair Principal chorus.

“... The Melodia isn't half bad and compares not too illy with modern hohlflutes. The Dulcian is a very soft echo voice.... The tremolo shakes the entire organ, bench and all, and I feel I am getting a 'Slenderella' treatment each time I pull it.... The Pedal is very small. The stop is a stopped flute, a Bourdon, and it is dreadfully out of regulation. The bottom CC does not speak at all, but breathes heavily.

“... I might add that the two open diapason (Swell and Great) are very differently voiced and scaled. The Swell Open is heavily on the string side, has a good body or upper harmonics, and is moderately loud; the Great is an open tone, deficient in upper partials, and a strong voice.”

The Swell Salicional and the Stopped Diapason share a common bass. The Oboe and Bassoon had been pulled, and the chest capped—due undoubtedly to the years of unheated churches, the humidity problems of Iowa, and the relative lack of attention.

Being fond of the instrument (and tracker organs), Mr. White has done much to arouse interest in the organ, and to repair and keep it functioning. He was authorized by the church to purchase an 8' Hautbois to replace the stop which was missing. This was installed during the past year.

The stoplist of the instrument as it now stands is:

SWELL	GREAT
16' Leiblich	8' Open Diapason
8' Open Diapason	8' Melodia
8' Stopped Diapason	8' Dulciana
4' Flute	4' Principal
8' Bassoon	2' Fifteenth
8' Oboe	
Unison Bass	PEDAL
Tremolo	16' Subbass
	Pedal Check
	Bellows Signal

The draw knobs, which pullout about four inches, are at either side of the 56-note keyboards. The pedalboard has 25 keys, Above the manuals are the couplers: Great to Pedal, Swell to Pedal, Swell to Great.

The Oboe 8' and Bassoon 8' are a single divided stop. The unison

Bass does not function separately. It is drawn by the Stopped Diapason and the Salicional and forms a common bass for these two. The pedal check does function, and the bellows signal now acts as an off-on switch for the blower.

The text of this article and the following letter from the Burlington Organ Company were located and supplied to me by the Rev. Mr. Samuel T. Lenters, present minister of Mayflower Congregational Church, along with other historical data.

-----o-----

Nominating Committee's Choices for Slate in 1964

Treasurer:

David Ashly Cotton, 41 Edgerly Road, Boston 15, Mass.
Albert F. Robinson, 160 W. 77th Street, New York 24, N.Y.

Recording Secretary:

Frederick B. Sponsler, 938 Marlyn Road, Philadelphia 51, Pa.
Sidney R. Chase, 220 Main Street, Worcester, N.Y.

Corresponding Secretary:

Helen Harriman, 295 Mountain Street Sharon, Mass.
Richard M. Hill, 1649 Broadway, Rye, N.Y.

Auditor:

Allan Van Zoeren, 46 East 29th Street, New York, N.Y.
Dr. W. Ben Lane, Box 126, Wayne, Pa.

Councilor:

Thomas Cunningham, 680 Wilfert Drive, Cincinnati 45, Ohio.
Robert James, 40 Remsen Street, Brooklyn 1, N.Y.

Ballots for the election are enclosed with this issue of THE TRACKER. Members are asked to vote for one candidate for each office and on each of the proposed amendments to the By-Laws, as follows:

Amendment I: Council approved a motion to make the Recordings Supervisor and the Society Archivist voting members of the National Council; thus Article VI, Section 2, shall read: "The National Council shall consist of the President, Vice-President Recording and Corresponding Secretaries, Treasurer, Editor and Publisher of THE TRACKER, Recordings Supervisor, Society Archivists, two auditors and five others."

Amendment II: Council approved the following change in Article VIII, Section 1, "The by-laws may be amended only at the annual meeting of the Society by a favorable vote of two-thirds of the voting members in referendum with the annual election."

Members are required to mail their ballots to the Nominating Committee Chairman not later than 15 June, 1964. Ballots postmarked after that date will be disqualified. The Chairman is:

Donald Pfaff
305 East Middle Street
Hanover, Pennsylvania

EDITORIAL

(Consisting of a letter written in reply to a member's comments on the Editorial appearing in the Winter issue, Vol VIII, No. 2)

Dear friend,

I was glad to receive your letter concerning THE TRACKER and the editorial.... Needless to say, I did not expect my editorial to be received without disagreement. I am certain that I shall be hearing from others and will be delighted to do so. I do feel that your letter does deserve comment and an answer which I shall endeavor to do at this time....

I have no objection to your sending copies of your letter to as many as you desire. I am puzzled a little that you do not give me permission to print it.

I have been aware of your criticisms for quite some time. Again I have no objection to this. Certainly this is your right. However, your criticisms rapidly reduce themselves to two basic points; namely, the articles themselves and the errors which some of them have contained. Has it ever occurred to you this is the fault of yourself and others like you? In the first place, we can only print what we receive. If those qualified, such as yourself, do not send us material, we cannot publish it. To my best knowledge, we have published all articles that we have been given. I therefore would suggest that you look through the past issues and see how long it has been since we have published an article from your pen, or from our other critics. I should welcome articles from all. You must remember that the primary reason for my thesis, along with other things from my library, have been published recently is that I have not received enough material to complete the issues without filler. In the interest of historical accuracy, it would be well and proper for you to send correction in order that errors may be rectified. We have printed all corrections which we have received, Would it not be better to keep the record straight publicly than leave the errors you know about uncorrected?

Considering now the editorial as it describes OHS interests, I think that I accurately expressed the point of view that is consistent with all actions of both the council and the annual meeting. I am well aware that many members have their own individual interpretations, but the Society itself has not defined itself on limited views, We all have our personal interests and areas where we prefer to work, but we really cannot force everyone to go along with our personal tastes.

I, as editor, am willing to take responsibility for anything printed. We, incidentally, have never refused to print any comments contrary or critical to THE TRACKER. We can not print what is not received, and we can not print without permission. That which we receive for publication we can print. Basically I try to cut out any direct slander or direct endorsement of any present day company or individual where it could reflect a stand pro or con by either THE TRACKER of OHS. As an individual we all may slander or endorse any and

All where we personally take responsibility. Also, there are limits to good taste, but to date nothing has been rejected for publication under this later case or any other than noted above.

In regard to the remainder of your letter, I do not see any point in going into a lot of detail, Assuming that it appears in print as written, I shall be happy to stand pat with my editorial. If you reread it, I think you will find that I am not against rebuilds. I, as everyone else, can point to some which greatly improved the original instrument, and at the same time I can point to others where an excellent organ has been ruined. My whole point was in regard to nomenclature. I prefer to call the ace of spades the ace of spades, and not the ace of hearts, etc.

Considering the wide variation of the individual members of OHS along with each personal opinion of what is good and what is bad, I very much doubt that even a committee could agree on the subject of what merits salvation and what does not. I know it would be impossible for the membership as a whole to do it. There have been, as you know, some attempts to define qualifications, but nothing has as yet been produced and backed by the organization. Until such a time as this is done, no one has the right nor should they give their personal opinion in the name of the Society. We all stand on the faith of our own convictions.

I do not feel that my definition of an historian and an organ enthusiast is at all ridiculous. We all should have an idea of the whole picture, and we all want to specialize. This is right. A goodly number of specialists do not have the wide view or knowledge of the overall subject. You do. I'm glad. I think that the trite saying fits, "If the shoe fits, put it on: if it doesn't, leave it lay."

I see no point in rehashing the pros and cons of action. This has been adequately covered in THE AMERICAN ORGANIST and THE DIAPASON in the last few years. I am certain that neither side of the question is interested in change. The same applies to all other questions which are really a matter of personal opinion. Both of us could write volumes on the many aspects of organ building, but I doubt that either could do anything to change any set opinions by our efforts.

Finally, to a few specific points: I would be happy to know of any "brand new tubular-pneumatic organs being built today" in this country. I would like to fill in this gap.... In regard to the Organ Clearing House, I think that the council acted wisely and, at the time, I know that Mr. Laufman said he was in complete agreement, as you remember, since you were present. If this has changed or not, I do not know. However, there are so many aspects of the question which fall into the same category as the paragraph above, I shall not attempt to go into what should or should not attempt to go into what should or should not be done here.

I should be happy to discuss in detail any of the things in either your letter or mine. I do think it might be fun. In any case I was said above, delighted with your letter, I prefer any reaction to no action at all. Thanks.

Sincerely,
Kenneth F. Simmons

NOTES, QUOTES AND COMMENTS

The new "mechanical action" organ of three manuals and 38 stops built by Charles B. Fisk in King's Chapel, Boston, Mass., was dedicated on February 2nd with a recital by Leonard Raver of Pennsylvania State University. The program included an original composition for organ and brass by Daniel Pinkham, organist at King's Chapel, who conducted the ensemble.

* * *

In the July 1963 issue of HISTORY NEWS, circulated by the American Association for State and Local History, Helen Harriman noticed an article entitled "A Village Grows in Alberta" in which mention is made of a "homemade" organ in Excelsior Methodist Church. This church was built in 1896 about 20 miles north of Edmonton in Alberta, Canada, and has been set up in the restored village. Mrs. Harriman wrote for further information about the organ and received this reply from Earl Denard, one of the two men who are building this memorial to their forefathers and all Western Canadian Pioneers:

"It was made by a retired Royal Canadian Mounted Police Officer and is a wonderful piece of art. The bellows and frame have been made of odds and ends of apple boxes, etc. The pipes are made of cardwood and wood, and can be played very well. The gentleman who made same has for a hobby made a study of organs all over the world and has many pictures and stories regarding the same."

* * *

Correction" In the notes column the Standbridge organ in Philadelphia was listed as being in the "Old Pipe Street" church. Well, there are plenty of old pipes on that street, but it should have read "Old Pine Street Church".

* * *

Another obituary: Dr. Ray Brown, organist and professor of music at General Theological Seminary, New York, and a warm friend of O.H.S., passed away in late March.

* * *

Brian E. Jones, a Junior at Oberlin on a four-year scholarship and member of the College Choir, left with the choir on February 29 for a concert tour of Russia. He is the son of Mr. and Mrs. Ernest Jones of Duxbury, Mass., and has served as organist in Plymouth. He will be remembered as one of the demonstrators at O.H.S conventions.

* * *

In Robert Taylor's column in THE BOSTON HERALD on March 8 we read:

"The current prime topic among organists and the builders of organs involves once again the quintessential concept of what an organ should be.

"A correspondent, Frank W. Kimball, of Dedham, has written to us about the issue, concerning some of Metropolitan Boston's chief organs:

"Probably you are aware of the controversy in the pipe organ building trade and art, between those who use the electro-pneumatic action and those who favor direct (technically tracker) connection between keys and pipes. In Boston, this has boiled over, I understand, because of the replacement of the Aeolian-Skinner electro-pneumatic organ in The Harvard Memorial Church with a tracker by Fisk of Gloucester, an ardent tracker-only builder. There is considerable shaking of heads among Boston organists as a result.

It is a divisive and passionate question, Personally, we lean toward the electro-pneumatic. On the other hand, it strikes us that the growing influence of the tracker style cannot help but be beneficial, for once again we are confronted with the fundamental problem of the nature, the musical reality of organs themselves."

* * *

On March 1st John Weaver played a brilliant recital at Symphony Hall, Boston, including selections by Handel, Bach, Bossi, Liszt, Messiaen, and his own Toccata. The review in THE CHRISTIAN SCIENCE MONITOR praised him for his "polished technique and mature sense of style."

* * *

John Wilson of Kenmore, New York, supplied us with a recital program given by Marie-Claire Alaine for the Buffalo Chapter, AGO, on January 12. The footnote declared the following: "Chancel organ by Schlicker - 1952 / Gallery Organ by Hope-Jones - 1908". The location? St. Paul's Cathedral, Buffalo.

* * *

THE CHRISTIAN SCIENCE MONITOR ran a front page center photo of Fritz Noack at work in his factory in Lawrence, Mass., recently. The article accompanying another picture described his interest in tracker-action organs and reported the construction of a 31-stop, 3-manual organ for St. Paul's Unity Church, St. Paul, Minn. This was the third in a series of articles on pipe organ building in America today.

* * *

Donald E. Vaughn, Organist and Choirmaster at St. John's Church, Portsmouth, New Hampshire, writes: "I'm sure you will be glad to learn that the Brattle Organ Restoration is much more than a possibility. We have started a fund-raising campaign with the objective of restoring the organ as closely as possible to its original state, with the exception of the case which is of 1836 vintage and more suitable than an approximation of the original would be... I am delighted to receive letters such as yours that demonstrate so cogently that interest in this project is not confined to the parish or community. Naturally, any contributions from person interested will be most welcome. The account is set up as the Brattle Organ Restoration Fund. Should we oversubscribe our goal, what remains will be used toward concerts of 17th and 18th century music... It is my hope that we can complete our project before the coming summer is over.

* * *

See you in Washington. Don't forget to vote!

Nation's Capital Welcomes O.H.S.

(from page 1)

the city. Afterwards Ronald Barnes, cathedral carillonneur, will play the bells. Finally, the Fellows of the College of Church Musicians will be hosts at tea.

In the evening Robert Stigall, director of music and organist at Myers Park Presbyterian Church, Charlotte, North Carolina, will play a recital on the 1891 three-manual Hook & Hastings organ, No. 1487, at St. Joseph's Roman Catholic Church.

Afterglow... ("And the evening and the morning were the first day.")

Wednesday will involve a trip by bus to the following:
Immanuel Presbyterian Church, McLean, Va., 1851 Henry Erben (Baltimore) organ;
Dumbarton Avenue Methodist Church, 1898 Wilson S. Reilly organ (Georgetown builder);
Epiphany Church (Roman Catholic) 1928 Hinners organ;
Immaculate Conception Roman Catholic Church, c. 1880 William Bardroff (Baltimore) organ;
Library of Congress, display of old music;
St. Vincent de Paul Roman Catholic Church, c. 1865 A. Pomplitz (Baltimore) organ, No. 140;
St. Mary's Roman Catholic Church, c. 1893 George S. Hutchings (Boston) organ, No. 239, and a recital by Kenneth Powell, organ major at Oberlin Conservatory;
Smithsonian Institution—tour of old keyboard instruments including the 18th century "Port Royal" organ, a program played upon restored ancient instruments, and the showing of OHS slidetape on organs in America from 1700 to 1900.

Afterglow?

Thursday will take us into Virginia, first to Manassas to Grace Methodist Church, 1880 Hook & Hastings organ No. 1000, revised by Cleveland Fisher; then to Fisher's residence where the William H. Davis organ, built in the 1840;s and formerly in the hardware store, has recently been placed in the Willie Davis Organ House, R.I.P.

Stops at Warrenton's First Baptist Church to see the c. 1895 Felgemaker and Remington's St. Luke's Episcopal Church to see the c. 1875 Marshall Brothers' organ will precede the visit to Hebron Lutheran Church at Madison with its 1802 Tannenberg.

Included in the registration fee is a parish dinner on Thursday evening at St. Paul's Episcopal Church, Haymarket, after which Donna Whittaker, choral director at Wakefield High School, Arlington, will sing the Maurice Green sacred solos at St. Paul's, accompanied by Mr. Fisher on the organ which is of unknown date and make.

Afterglow....

Friday, the "extra day" as designated by the National Council, will begin in Alexandria, Va., and include the following:

All Saints Sharon Chapel (Episcopal), recently installed 1891 Hook & Hastings organ, No. 1502;
Old Presbyterian Meeting House, 1849 Henry Erben (Baltimore) organ;
St. Mary's Roman Catholic Church, c. 1890 W.H. Blamberg (Baltimore) organ;

Alexandra Skating Rink, "Ye Mighty Wurlitzer", formerly in the Center Theatre, Rockefeller Center, New York City.

We will cross into Southern Maryland to Old St. John's, Broad Creek, to see their 1819 Jacob Hilbus organ, and will then travel down U.S. 301 to St. Peter's Episcopal Church, Port Royal, Va., where there is a Steven's "fiddle G" organ from the second quarter of the 19th century. N.B.— There will be a toll to cross the Potomac River Bridge **not** covered by the registration fee.

A parish dinner at Old Fork Church (Episcopal), Hanover County, Va., is included in the registration fee, In the evening the choir of men and boys of the Episcopal Church of St. James-the-Less, Ashland, Va., directed by James M. Acosta, will sing Evensong, using the 1855 H. F. Berger organ at Old Fork that has been reconditioned by Cleveland Fisher (see the previous "Winter" issue of THE TRACKER).

Address inquiries for any other information to:

Cleveland Fisher
106 Bennett Drive
Manassas, Virginia, 22110
Telephone (703) EM 8-4843
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A History of the Johnson Family

(From page 5)

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TIMES AND NEWS-LETTER, Westfield, Mass., October 6, 1897.

THE TRACKER

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Kenneth F. Simmons Editor
228 Poplar Ave. – Wayne, Pa.
Albert F. Robinson..... Publisher
160 West 77th St., New York 24, N.Y.

CLASSIFIED

Note: Paid ads are accepted for this column at \$3.50 per insertion or \$12.00 per year (four issues).

FOR SALE—O.H.S. Convention Recordings, Monaural 33 rpm, 1962 Skaneateles and 1963 Portland, \$4.95 each. Please order from the Treasurer (address above).

A SONG IN THE AIR AT FITCHBURG, MASS.

BY DORIS KIRKPATRICK

In honor of Fitchburg's 200th anniversary, the "Fitchburg Hymn", composed by Madeleine Gaylor, organist and choir director of the First Parish Church, as caught on. From just about any quarter of the city can heard the stately strains of the hymn that pays tribute to the pioneer founders and the many diverse ethnic groups that helped develop the city to its present industrial eminence. The words were written by Louis P. Shepherd of Fitchburg State College faculty.

The Hymn was first sung by a choral group of children with handbell accompaniment at the opening function of the anniversary year at the Fitchburg Historical Society's building on February 3, 1964. An appearance on Channel 4 (TV) brought many congratulatory messages with requests from groups and individuals for copies.

An historical outdoor pageant entitled "They Made This Land for You and Me," to be presented June 19 and 20, will employ the Hymn as an integral part of the instrumental and choral score, Miss Gaylor has composed two other songs for the pageant.

Setting history to music has long been an avocation of

Miss Gaylor. She has done considerable research in early American music and instruments. Her efforts have produced three outstanding programs for Fitchburg—"The Wide Doore of Libertie" for the 150th anniversary of First Parish Church; "A Bell for Shadrach" marked the centennial of the Underground Railway; and "Bookseller Sets the Clock Ahead" concerned the establishment of the Public Library.

The Fitchburg Hymn is dedicated to William P. Dale, a singing master and choir director of the Calvinistic Congregational Church, who was Miss Gaylor's great uncle. She treasurers some of his old music books.

Miss Gaylor maintains a music studio and gives recitals on her harpsichord, a Challis. In a recent letter she declared: I am sending some programs we have produced here in Fitchburg—it may give you the reason why I joined the Organ Historical Society. We must preserve our musical heritage or we'll lose track (sic) of what we have with justifiable pride as an American musical heritage."

The Johnson List

Continuing the list of organs built by the Johnson firm, we here add a portion that was erroneously omitted in the last issue.

1861

- No. 112 First Congregational Church, Westfield, Mass. – 3m.
- No. 113 Second Congregational Church, Westfield, Mass. – 2m.
- No. 114 Unitarian Church, Greenfield, Mass. – 2m
- No. 115 Parlor organ, Chicopee, Mass. – 1m
- No. 116 M.E. Church, Newtonville, Mass. – 1m
- No. 117 Park Presbyterian Church, Syracuse, N.Y. – 2m
- No. 118 St. Paul's M.E. Church, Lynn, Mass. – 2m
- No. 119 Second Presbyterian Church, Jersey City, N.J. – 1m
- No. 120 Episcopal Church, Sanbornton Bridge, N.H. – 1m
- No. 121 Parlor organ, Bridgeport, Conn. – 1m
- No. 122 Unitarian Church, Northhampton, Mass. – 2m
- No. 123 Insane Asylum, Trenton, N.J. – 2m
- No. 124 Insane Asylum, Trenton, N.J. – 1m
- No. 125 Presbyterian Church, Geneva, N.Y. – 1m

1862

- No. 126 Second Congregational Church, South Hadley Falls, Mass. – 1m
- No. 127 State Street Presbyterian Church, Albany, N.Y. – 1m
- No. 128 Third Congregational Church, Chicopee, Mass. – 2m
- No. 129 North Second St. M.E. Church, Troy, N.Y. – 2m
- No. 130 Park Street M.E. Church, Worcester, Mass. – 2m
- No. 131 Congregational Church, Middlebury, Vermont – 2m
- No. 132 Episcopal Church, Cold Spring, N.Y. – 2m
- No. 133 Presbyterian Church, Flint, Michigan – 1m
- No. 134 St. Luke's Church, Lanesboro, Mass. – 1m
- No. 135 Unitarian Church, Burlington, Vt. – 2m